ART GALLERY OF ONTARIO

AGO NEWS

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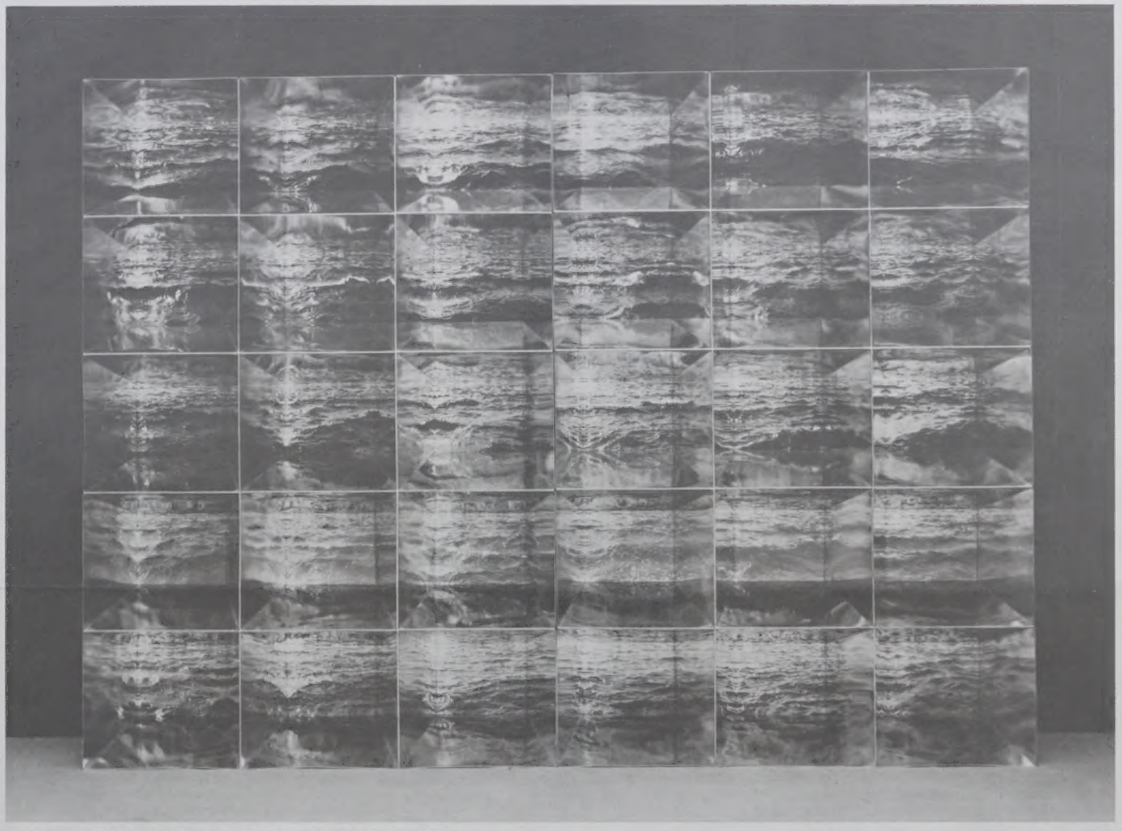
ART GALLERY OF ONTARIO REFERENCE LIBRARY

An Exclusive Invitation

MEMBERS: Don't miss the exclusive preview of the spectacular, newly installed Canadian Historical galleries on Tuesday, November 10, from 4 to 8 pm. Curator Dennis Reid and Associate Curator Christine Boyanoski will be on hand to answer your questions.

Installing the Canadian Contemporary Collection

History in the Making



Michael Snow (b.1929) *Atlantic*, 1967; metal, wood, photographs, arborite. Purchase, 1980.

BY CLARA HARGITTAY

IN THE LAST ISSUE OF *AGO NEWS*, CLARA HARGITTAY TALKED **to Roald Nasgaard, chief curator, and Christina Ritchie, assistant curator of international contemporary art, about their plans for the inaugural installation of the AGO's collection of international contemporary art. This month, based on a conversation with Philip Monk, AGO's curator of Canadian contemporary art, and on an analysis of some of his writings, her investigation focuses on the presentation of a special selection of works from the Canadian Contemporary Collection within the spectacular new second floor gallery spaces that will become their permanent home on January 24, 1993.**

The task of installing a representative selection from a permanent collection that has been carefully built and nurtured over the years, in brand new gallery spaces for the first time, is a dream come true for any curator. At the Art Gallery of Ontario, this is especially true in the area of contemporary art, where, before the completion of the Stage III expansion and renovation project, the Gallery's rapidly growing and important collections of Canadian and international contemporary art had only limited, inadequate facilities within the galleries.

Under the watchful eyes of curator Philip Monk and assistant curator Michèle Thériault, the Canadian contemporary works will soon be transferred from the vaults to their newly assigned locations. From blueprints and abstract lists, a tangible, more concrete picture will also emerge about the recent history of Canadian art.

How history is made, and the roles and responsibilities that Canadian critics, curators and institutions have in creating a Canadian history of art, were at the centre of Philip Monk's critical investigations

Royden Rabinowitch (b.1943) *Medium Grease Cone*, 1969; steel and grease. Gift of Sandra and Joseph Rotman, 1987.

Renée Van Halm (b.1949) *Signature*, 1990; pine, stained and painted plywood and veneer, hardboard, synthetic fabrics, copper, gold leaf, glass, acrylic, gesso, acrylic sheet, oil paint. Purchased with donations from AGO members, 1990.

even before he became the Gallery's curator of contemporary Canadian art in 1984. While still a critic, he wrote in a text prepared for a lecture: "It is necessary to develop a theory adequate to a community of interest; it is time for a theory of locality which is our place here in Canada. Necessarily this must become a history. It seems that it is theory that must force a history as well as the conditions for it: it is a beginning, not a record. Starting from a theory, and not history, theory must prove this history – the necessity of its facts, theory's conjecture of a concrete reality." And, more as an aside to himself, al-

continued on p. 2

Above: Philip Monk, curator of Canadian contemporary art.

Left: Liz Magor (b.1948) *Four Boys and a Girl*, 1979; fabric, grass, steel, organic clippings, glue, wool, wood. Purchase, 1985.

HISTORY continued from p. 1

most as a personal challenge, he added in brackets: "(But how to demonstrate this 'concrete' 'reality'?)" (Philip Monk, "In Retrospect: Presenting Events," *Parachute*, 46, 1987, p. 11).

At the Gallery, Monk has set himself a task no less than the creation of a history for Canadian contemporary art – setting a broad context for the works in the permanent collection, which he has helped shape over the years according to his vision. Despite his confident stance, Monk is the first to admit that "history is not natural," that there are many ways of writing a history and, quoting from Nietzsche, that "many retroactive forces are still needed" to form a comprehensive history and a Canadian identity in art. (*Parachute*, 46, p. 13.) He believes, nonetheless, that it is his responsibility as a curator to present an authoritative history of Canadian art in the institutional setting, even if it means imposing a history that may be later challenged.

His inaugural selection of works from the permanent collection will present a complex and layered picture of thirty years of progressive art practice in Canada, from some of the best-loved 1960s' icons of Canadian art to the most provocative sculptural and photo-based works of the 1990s. The picture is by no means complete. Financial restraints have precluded the acquisition of several key works for the collection, but, because the Art Gallery of Ontario does not have a national mandate, there is a possibility to interpret more freely, to concentrate on the production of the major art centres across Canada such as Toronto, Montreal, London and Vancouver, and to highlight the work of important artists.

Philip Monk clearly sees the permanent collection as a very powerful tool in the rewriting of the history of Canadian contemporary art. According to this view, one of the essential roles of the art museum is to validate the works of art it displays. By making decisions on what works to accept or acquire for its permanent collection, the Art Gallery of Ontario thereby ultimately determines a course of history for Canadian art. He also believes that, by giving presence in the collection to works that better reflect the prevalent creative practices of the art community, it is possible to reorient people's expectations about what they perceive Canadian contemporary art to be.

When he arrived at the Gallery, Monk assumed responsibilities over an already large and strong collection that had an especially good representation of paintings by established artists from the 1960s and 70s such as Guido Molinari, Graham Coughtry, Jack Chambers, Greg Curnoe and many others. Over the years, the best works from that collection have become well-known emblems of Canadian art, and will be included in the new permanent installation in the Signy Eaton Gallery, which documents this twenty-year period.

Monk felt, however, that there were serious gaps in the collection. It did not adequately represent the art of Toronto in the 1970s in relation to other major centres such as London or Montreal, and was lacking an emphasis on sculpture, installations and photo-based work, which were emerging as dominant practices in the art community. In his collecting practice and philosophy, Monk sought to balance the situation and began to concentrate on sculpture and photo-based work, "in an attempt," he said, "to make the collection more reflective of the actual history of Canadian contemporary art." Central to the program was the recovery of important sculptures from the late 1960s onward, including key works by Michael Snow, Ian Carr-Harris, Liz Magor and Robin Collyer. An exhibition in 1987 of new acquisitions also reflected the more recent history of Canadian art by showing works that brought into focus the changing, disintegrating concept of traditional sculpture, and recognized language and photo-based works as legitimate forms of artistic inquiry. Included in that exhibition were works by Isaac Applebaum, Carole Conde and Karl Beveridge.

The new barrel-vaulted contemporary galleries, awaiting installation.

Apart from the major exhibitions to which the AGO was already committed, Philip Monk also embarked on an exhibition program that reinforced his collecting philosophy. Smaller, focused exhibitions presenting the work of Liz Magor, Bernie Miller, Shirley Wiitasalo, Ian Carr-Harris, Rodney Graham, Lisa Steele and Kim Tomczak investigated in depth the new creative processes and methods of working, as well as the emerging new attitudes to the social responsibility of art, which came to prominence during the 1970s and 80s. Sometimes, as in the case of the Ian Carr-Harris exhibition, this was manifested in "presenting events in retrospect" by re-presenting a body of work by an artist from the early 1970s, which at the time of its first appearance had failed to be recognized (institutionally at least) for its radically innovative concepts. Exhibitions that concentrated on the work of women artists who tackled the issues of representation with a sense of vigour and confidence, and, in addition to presenting personal visions, also managed to build on lessons learned through the processes of conceptual art, find parallels in the collection as well. Fifty percent of the artists represented in the collection covering the 1980s are women, which reflects the nature of the art community and the strength of the work of women artists today.

Paterson Ewen (b.1925) *Rocks Moving in the Current of a Stream*, 1971; metal, engraved linoleum, plywood, acrylic paint. Purchase, 1983.

It is possible to think about the installation of the new contemporary Canadian galleries in two main parts: the Signy Eaton Gallery, which contains the more historical work up to 1979, and the new Michael and Sonja Koerner Gallery, which presents more recent production in four main categories – representational and abstract painting, sculpture, installations and photo-based work. The latter gallery includes works by Jeff Wall, Joanne Tod, Jerry Pethick, Judith Schwarz and Fastwürms.

In the Mira Godard and Reginald Bennett Gallery, a smaller, more intimate space, recent small-scale works by Rodney Graham and photographs and photo-based works by Geoffrey James, Angela Grauerholz and Lynne Cohen among others, are being installed. While on the surface a seemingly straightforward connection can be made in the grouping of these particular works, they signal a new, deeper preoccupation of the artists with process, the subjective dimensions of knowledge, and how information is mediated through symbols and signs under the changed conditions of culture.

The Godard/Bennett gallery installations logically prepare the visitor for the installation by Barbara Steinman in the Matina Chrones Gallery. Assistant curator Michèle Thériault is reinstalling a recent work by the Montreal-based artist, which was originally designed for the video space of the Museum of Modern Art in New York. Entitled *ICON*, the work brings together interrelated elements in a crossover of media: Using, as a starting point, a large colour photograph of a marble Madonna being scrutinized by a conservation device, Barbara Steinman explores different framing devices and ways of viewing subjects that are both sacred and profane. The statement about the artist's intent for the work as an invitation to "see through the varnish" – to consider what lies behind the surface of an image – also illustrates the intellectual demands that today's artists place on their audience and typifies the challenges of the art of the 1990s. History continues to be written.

Walking through the new Canadian contemporary galleries promises to be a crash course in the 30-year history of recent Canadian art. It will not be a survey course, however. The installations offer thoughtful associations, provocative juxtapositions, and ways of learning to deal with the increasingly complex issues and concerns that artists today, demanding participation, seek to communicate to their audience.

Clara Hargittay is an arts writer and independent curator.

Two Interns Gain Valuable Gallery Experience

1992 Shell Canada Internship

BY MICHAEL PARKE-TAYLOR AND NORMAN ZEPP

IN 1989, SHELL CANADA LIMITED GENEROUSLY ESTABLISHED AN internship in the Gallery's Department of Prints and Drawings to give graduate art history students who have a special interest in works on paper and a curatorial bent the opportunity to work closely with original prints and drawings. To date, four students have been able to take advantage of this program to gain an understanding of curatorial practice in the museum and to acquire valuable experience for further professional activity in this field.

Following the success of the print and drawing internship program, Shell Canada Limited expanded their involvement this year by also funding an internship in Inuit art. By increasing their participation in this way, Shell Canada Limited has now made it possible for students interested in Inuit art to benefit from the opportunity to work closely with the works of art and to learn curatorial practice in this unique area.

The Gallery is grateful to Shell Canada Limited for their ongoing support of this important program. A report on the activities of the two 1992 Shell Canada interns follows.

Michael Parke-Taylor, associate curator (left), and Shell Canada intern Karen White.

The Shell Canada Internship in Prints and Drawings 1992

Karen White is the fourth Shell Canada intern who has helped with the cataloguing and care of the collections. Karen is currently enrolled in the MA (art history) program at York University and holds an Honours BA in art history from Queen's University in Kingston, where she contributed to the student-organized exhibition *Sir Christopher Wren Architectural Drawings from the Tweet Kimball Collection*, held in 1989 at the Agnes Etherington Art Centre. During the summer of 1990, she gained valuable experience as a curatorial research assistant in the Department of Prints and Drawings at the National Gallery of Canada, where she catalogued the Kathleen M. Fenwick Collection.

This summer, in preparation for the opening of the Marvin Gelber Print and Drawing Study Centre in January 1993, Karen supervised a massive relabelling and re-boxing project with Summer Experience '92 student Marzena Gersho, which was necessitated by the transfer of 11,000 works on paper to the new vault. In addition, Karen conducted research on a number of proposed acquisitions to the collection and presented these works to the Print and Drawing Collection Committee. She also helped to select and lay out works for our inaugural exhibitions. We are grateful to Karen for her valuable assistance.

The Shell Canada Internship in Inuit Art 1992

Peter Osmers is the first recipient of this newly established internship. Peter is currently enrolled in Directed Interdisciplinary Studies at Carleton University.

In preparation for the re-opening of the Gallery, Peter worked closely with the curator and the conservation department to select and prepare works of art. He also contributed to the installation plans for the Samuel and Esther Sarick and the Michael Braudo galleries, which are dedicated to Inuit art. Peter also helped to coordinate the pickup, unframing, matting and photography of 72 prints and drawings to be donated as part of the Braudo gift.

In addition, under the supervision of assistant curator Cynthia Cook, Peter learned the procedure for cataloguing Inuit sculpture. Over a period of weeks, Peter completed the cataloguing of some 300 works from the Sarick Collection, including those from the communities of Inukjuak, Pond Inlet and Pelly Bay.

Shell Canada intern Peter Osmers (left), and curator Norman Zepp.

Peter worked closely with the registration department's Sandi McKessock to oversee that information on these works was entered into the Canadian Heritage Inventory Network (CHIN). His contribution to the thorough documentation and cataloguing of the AGO collection of Inuit art was most appreciated.

Since the Inuit Art department was established in 1988, the Gallery has acquired several significant collections of Inuit art. This has meant an unprecedented cataloguing and researching opportunity. The department is also in the process of installing the works for the permanent galleries dedicated to Inuit art, which will open in January 1993, and several important exhibitions are being planned that will afford ample opportunity for an intern to experience the wide range of duties associated with organizing and installing an exhibition.

Michael Parke-Taylor is associate curator, prints and drawings; Norman Zepp is curator, Inuit art.

Film

The Architecture of Doom

BY JAMES QUANDT

CINEMATHEQUE ONTARIO'S FALL FILM SERIES CONTINues in Jackman Hall through December 14. Highlights in the final weeks include a series of five rare films by German director Rainer Werner Fassbinder, presented under the rubric *Love is Colder Than Death*; a tribute to Palestinian filmmaker Michel Khleifi; the *Dangerous Loves* cycle of six films scripted by Nobel laureate Gabriel Garcia Marquez; and a limited run of Yukio Mishima's camp classic *Black Lizard*, which opened the AGO's popular *Eros + Massacre: Sex and Death in Japanese Cinema* series in 1991.

Of primary interest to patrons of the Art Gallery of Ontario is Peter Cohen's *The Architecture of Doom*, presented six times between November 6 and November 13. One of the most controversial and critically acclaimed documentaries of the past few years, *Architecture* relies on recently discovered footage to present its chilling, mesmerizing and utterly convincing analysis of the connection between Hitler's aesthetics and the Final Solution. Cohen, director of the classic Holocaust documentary *Chaim Rumbowski and the Jews of Lodz*, meticulously charts Hitler's growing obsession with "deformity," from the days when he railed against the "degeneracy" of the world of Vienna (which rejected his postcard landscape paintings as kitsch) through his rise to power, and his subsequent development of the Nazi philosophy based on pseudo-scientific notions of artistic, medical and racial abnormality.

The Architecture of Doom locates the origins of Nazism's "creative conscience" in Hitler's first encounter with the music of Wagner, at a performance of the opera *Rienzi* in his hometown of Linz, Austria. Taking Wagner as his ideal, the film argues, Hitler developed a cult of beauty, setting out to rid the world of "degenerate" art and replace it with the work of such artists as Albert Speer, architect of the "new Germany," and sculptor Arno Brecker, whose monumental statues reflected Hitler's ideals of Aryan superiority. The film contains rare footage of the Nazi's "degenerate art" exhibit of 1937, which included such artists as Max Beckman and Franz Marc, who were reviled as "Jewish-Bolshevists." Overseers of the Nazi aesthetic juxtaposed works of modern art with those done by inmates of mental institutions to "prove" that the former were the products of "depraved minds."

As Michael Arago recently wrote: "Hitler's propaganda machine banned art which evidenced 'spiritual and intellectual depravity' and replaced it with 'the new genuine German art.' Cubism, Expressionism, and all avant-garde tendencies were banned to make way for bogus neo-classicism and pedantic postcard landscapes." That much is irrefutable. But Cohen goes further, much further. Implacable in its logic, *The Architecture of Doom* argues that this campaign culminated in the Final Solution. The Nazi philosophy of "beautifying the world through violence" reached its apotheosis, argues Cohen, in the death camps. Martialling voluminous evidence, much of it new, from both official archives and private collections from around the world, Cohen has made a vastly troubling and provocative film.

James Quandt is director of programming, Cinematheque Ontario.

Film Schedule
Cinematheque
Fall 1992 Film Series
Alphabetical Listing of Film Titles With Screening Date and Time
All films to be shown in Jackman Hall

Amour Fou, L'
Sunday, November 1, 1:30

Architecture of Doom, The
Friday, November 6, 8:45
Monday, November 9, 6:30, 8:45
Tuesday, November 10, 6:30, 8:45
Friday, November 13, 8:45

Atom Egoyan TBA
Friday, December 11, 6:30

Autumn Afternoon, An
Friday, October 30, 8:45

Bad Blood
Saturday, November 7, 8:45

Beware the Holy Whore
Friday, December 4, 6:30

Black Lizard
Friday, November 13, 6:30
Monday, November 16, 6:30, 8:45
Tuesday, November 17, 8:45
Wednesday, November 18, 6:30
Thursday, November 19, 8:45
Friday, November 20, 8:45
Saturday, November 21, 8:45

Bouchet, Le
Wednesday, November 11, 8:45

Bremen Freedom
Monday, December 14, 6:30

Bruce McDonald Carte Blanche
Tuesday, November 3, 6:30

Canticle of the Stones
Monday, November 30, 8:45

Celine & Julie Go Boating
Sunday, November 15, 1:30

Christopher's Movie Matinee
Wednesday, December 2, 6:30

Claire's Knee
Wednesday, November 4, 8:45

Daughters of the Dust & Illusions
Tuesday, November 3, 8:45

Days of the Eclipse
Tuesday, December 8, 8:45

Detective
November 4, 6:30

Duelle
Saturday, November 21, 6:30

Eclisse, L'
Wednesday, November 18, 8:45

Ernie Game, The
Friday, November 6, 6:30

Fable of the Beautiful Pigeon Fancier, The
Wednesday, November 25, 6:30

Falls, The
Saturday, November 28, 6:30

Fertile Memory & Ma'Loul
Friday, November 27, 8:45

Gang of Four, The
Sunday, December 13, 1:30

Germany Nine Zero
Friday, November 20, 6:30

Goin' Down the Road
Wednesday, November 11, 6:30

Hail Mary
Thursday, November 5, 6:30

Hal Hartley Trio
Friday, December 11, 8:45

Happy Sunday, A
Thurday, November 26, 8:45

Hard Times
Monday, November 2, 6:30

I'm the One You're Looking For
Friday, November 27, 6:30

In a Year of 13 Moons
Monday, December 7, 8:45

Johanna D'Arc of Mongolia
Sunday, December 6, 1:30

Katzelmacher
Monday, December 14, 8:45

King Lear
Saturday, November 7, 6:30

Letters from the Park
Tuesday, November 24, 8:45

Looking for Langston/Bed-Stuy
Thursday, November 5, 8:45

Love is Colder than Death
Saturday, December 5, 8:45

Love on the Ground
Saturday, December 5, 6:30

Merry Go Round
Sunday, November 29, 1:30

Miracle in Rome
Thursday, November 26, 6:30

Nobody Waved Goodbye
Tuesday, December 1, 6:30

Nanuk
Sunday, November 22, 1:30

Nouvelle Vague
Tuesday, December 1, 8:45

Out One: Spectre
Sunday, November 8, 1:30

Pont Du Nord, Le
Thursday, December 3, 8:45

Prénom: Carmen
Monday, November 2, 8:45

Reason Over Passion
Tuesday, December 8, 6:30

Restless Conscience, The
Thursday, November 12, 6:30, 9:15

Second Circle, The
Monday, December 7, 6:30

Soigne Ta Droite
Tuesday, November 17, 6:30

Sonatine
Saturday, November 14, 6:30

Spirit of the Beehive, The
Wednesday, November 25, 8:45

Stereo/Wavelength
Friday, December 4, 8:45

Strada, La
Wednesday, December 2, 8:45

Summer of Miss Forbes, The
Monday, November 23, 6:30

Time to Live, A Time to Die, A
Saturday, December 12, 8:45

Tragic Diary of Zero the Fool, The
Saturday, December 12, 6:30

Two Friends & Campion Shorts
Saturday, November 14, 8:45

Warrendale
Thursday, December 3, 6:30

Wedding in Galilee
Monday, November 30, 6:30

When Tomorrow Dies
Thursday, November 19, 6:30

Winter Kept Us Warm
Tuesday, November 24, 6:30

Wuthering Heights
Wednesday December 9, 6:30, 8:45

Reflections on Artreach 25

A Perfect Day in Whitby

BY CARRIE SHIBINSKY

ARTREACH 25 IS A CELEBRATION OF 25 YEARS OF PARTNERSHIP **between the Gallery, arts organizations, public galleries and the province in bringing the visual arts to people throughout Ontario. During Artreach 25, which ends December 31, 120 exhibitions and events will have travelled to cities and towns across Ontario over an 18-month period.**

Since last January, I have had the good luck to travel across Ontario with Glenda Milrod, head of Extension Services, Marcie Lawrence, program coordinator for the "Artists with Their Work" program, and Bill Withrow, the Gallery's director emeritus, to work with galleries and help promote Artreach 25 exhibitions to the public and the media. The trips that I have been involved in have taken me to many communities, some as far away as Haileybury and North Bay, others closer to home.

The richness of spirit I've been exposed to in these communities has been almost overwhelming. I must confess that the keen interest shown in our activities was a bit startling to me at first, but I soon grew to expect it. Significant numbers of people always turn out for AGO out-of-town events. People of all ages make up supportive and enthusiastic crowds.

Every gallery I visited across Ontario has its own unique personality and charm. With the help of the Art Gallery of Ontario's installation officers, Artreach 25 exhibitions have looked fantastic in these various spaces. Many of these galleries are run with as little staff as two people, and they perform miracles. Each opening has been different, but one factor has remained the same – the warmth and hospitality we received from each community was truly heartwarming. We were made to feel very special.

The programs and exhibitions that the Art Gallery of Ontario sends out into the province are critical to the cultural life of these diverse communities. I've learned this firsthand through the comments of the people that I have met on my travels. One woman came up to me at the opening of the *Barbara Hepworth* exhibition at the Thames Art Gallery, Chatham Cultural Centre, to say how grateful she was that these exhibitions came to Chatham. She told me that she was originally from Toronto but had lived in Chatham for 40 years and how, "the programs, lectures and artist workshops that come here have really kept me in touch with art and culture that I would not have been exposed to otherwise." Appreciation for the opportunity to see the AGO collection and programs in their own communities was expressed often.

A recent Artreach 25 event was held at The Station Gallery in Whitby, the site for an "Artists with Their Work" group exhibition involving six contemporary sculptors: Louise Noguchi, Reinhard Reitzenstein, An Whitlock, Peter Dykhuis, Rebecca Baird and Akira Yoshikawa. This spectacular show opened on Sunday, September 13. The exhibition's title is *(C)OVERT*. The works are installed both inside the gallery and on the surrounding grounds. The artists represented in this exhibition deal with natural elements in their work. Some incorporate the land directly so that the viewer has to search and discover certain installations - hence, the title. Many of the pieces deal with the local history of Whitby. For example, Peter Dykhuis incorporates into his installation the fact that the Station Gallery was originally a train station. An Whitlock makes a deliberate reference in her work to Billy Stone, the victim of an unsolved murder at the train station site more than 70 years ago.

Luckily, despite a wet and miserable summer, the weather was beautiful on opening day. Art Gallery of Ontario Director Glenn Lowry and Mayor Tom Edwards of the town of Whitby, gave the opening remarks and then each artist gave a walking tour of their work. The day was filled with activities for families. Children took part in painting on the front field, and the artists worked on a collaborative print throughout the day. There was a large turnout and everyone enjoyed the opportunity to talk to the artists.

This event reiterates the Art Gallery of Ontario's support to contemporary Ontario artists through the "Artists with Their Work" program. I truly believe that Artreach 25 has been successful in underlining the importance of outreach programs to galleries and communities across the province, and I'm proud to have been a part of it.

Carrie Shibinsky works in the Gallery's public relations department and is editorial assistant on AGO News.

Family and artists alike enjoyed the Artreach 25 event in Whitby.

Peter Dykhuis, seen through his outdoor installation.

An Whitlock discusses art inside the Gallery.

Art Gallery of Ontario Director Glenn Lowry speaks at the opening ceremonies in Whitby.

Reinhard Reitzenstein talks about his outdoor installation (at right).

Rebecca Baird and her work.

Akira Yoshikawa captures the attention of a child.

Louise Noguchi's work is hidden among the trees.

Courses

The Gallery is closed until January 24, 1993, but the following courses are offered.

The Genius of British Art: The Birth of a National School
Dr. Francis Broun
Wed Oct 28, Nov 4, 11, 18, 25 Dec 2
(A) 1:15-3:15pm, Jackman Hall
(B) 6:45-8:45pm, Grange Music Room
(**Note:** no wheelchair access to series B, limited seating)
Dr. Francis Broun takes us to 18th-century England for a lively overview of British art of that period. Prior to the 18th century, British art was dominated by foreigners like Holbein and van Dyck. William Hogarth reacted against this trend with savage humour while Sir Joshua Reynolds played a more politically correct role and founded a national school. The British excelled at painting portraits (Gainsborough and Romney), landscapes (Gainsborough and Wilson) and animals (Stubbs). History painters such as Benjamin West and Henry Fuseli will also be discussed, and the course will conclude with the works of the eccentric visionary William Blake. Fee $90, mem/sen/stu $80.

The Modern Dilemma: Art in the 20th Century
Peter Gale, Head, Exhibit Interpretation and Programming
(A) Mon Nov 2, 9, 16, 23, 30, 6:45-8:45pm, Grange Music Room
(B) Tue Nov 3, 10, 17, 24, Dec 1, 1:15-3:15pm, Jackman Hall
(**Note:** no wheelchair access to series A, limited seating)
Since the late 19th century, art has moved uneasily between representation and abstraction, tradition and the avant-garde, the personal and the formal. This special five-week course will look at major developments over the past 100 years and consider how art has challenged its own limits and yet remained meaningful and relevant to our times. Fee $75, mem/sen/stu $65.

To Purchase Tickets:
Please register early! Courses are offered on a cost-recoverable basis and will be cancelled if there is insufficient enrollment.
In Person: Visit the Registration Office located in the Anne Tanenbaum Gallery School on the lower level Mon-Fri, 9am-5pm, except holidays.
By Mail: Send a stamped, self-addressed envelope, daytime phone number and a cheque payable to the Art Gallery of Ontario, c/o Registration Office, Education Services. Please indicate series.
Telecharge: 979-6601 during office hours (VISA,MC,Amex). Tickets held for pickup post-payment. Dundas Street entrance. General admission seating. No refunds.

Extension Services

1992: Artreach 25

Travelling Exhibitions
AGO-circulated shows. Dates are subject to change.

In the Name of Art, in the Name of Science: Considerations of Conservation
Artreach 25
Tom Thomson Memorial Art Gallery, Owen Sound to Nov 29
Kitchener/Waterloo Art Gallery Dec 18–Jan 17
* Sandra Lawrence, Speakers Service Dec 17

Free Worlds: Metaphors and Realities in Contemporary Hungarian Art
Musée d'art contemporain de Montréal to Jan 3

Hannah Höch: 1889-1978/ Collages
McMaster University Art Gallery, Hamilton Nov 8–Dec 13
*Maia-Mari Sutnik, Speakers Service Nov 19

Avant-Garde Classics of the 1920s
Artreach 25
The Art Gallery of Peterborough Nov 10, 17, 24

Eli Tikeayak (Canadian, b.1933) Head, 1961, dark grey stone stained black. Gift of Dr. Robert G. Williamson, C.M., 1989.

Inuit Sculpture: The Williamson Collection of the Art Gallery of Ontario
Artreach 25
Rodman Hall Arts Centre, St. Catharines Nov 13–Dec 6
*Norman Zepp, Speakers Service Nov 19

The Pear and Its Pips: Auguste Bouquet and "La Caricature"
Artreach 25
Art Gallery of Hamilton Nov 15–Jan 10

Fakes and Forgeries
Tom Thomson Memorial Art Gallery, Owen Sound
*David Wistow, Speakers Service Nov 18

Gerhard Richter: Helga Matura (AGO Collection in Focus)
Artreach 25
Art Gallery of Windsor Nov 28–Jan 17
*Christina Ritchie, Speakers Service Nov 27

Charles Macnamara and M.O. Hammond: Expressions in Landscape and Portrait (Contact)
Art Gallery St. Thomas-Elgin, St. Thomas Dec 4–Jan 24

Charles Comfort: Lake Superior Village (AGO Collection in Focus)
Rodman Hall Arts Centre, St. Catharines Dec 11–Jan 10

"Artists with Their Work" Programs

Steven Sanguedolce: Film Screening
Grimsby Public Art Gallery Nov 3
McIntosh Gallery, London, Ontario Nov 27

Sheila Ayearst: Painting
The Temiskaming Art Gallery, Haileybury to Nov 14

Rebecca Baird and Sarindar Dhaliwal: Painting/Installation
Grimsby Public Art Gallery Nov 15–Dec 6
*Workshops Nov 15–17

Stephen Andrews: Painting and Drawing
Macdonald Stewart Art Centre, Guelph to Nov 29
*Workshop Nov 1

Barbara Astman: Photographic Works
St. Lawrence College Saint-Laurent Art Gallery, Kingston Dec 1–21
*Workshops Dec 7–9

Gallery School

Anne Tanenbaum Gallery School
Draw out new talents or just brush up on old ones. Join one of Toronto's oldest art schools for the winter and spring semesters. Limited class sizes; faculty and course offerings are subject to change. 979–6621.

Children's Studio
Tue, Wed or Thu
Feb 2–Apr 15, Apr 20–Jun 24
4–6pm
These after-school programs focus on a wide variety of creative exercises, techniques and visual problem-solving skills. Explorations are done in various media (painting, printmaking and sculpture) on a rotating basis. A special program in drawing is available this year. Tuition: 10 weeks: $250; $175 members; 20 weeks: $375, $300 members. Tuition fees include all materials and supplies.

Adult Studio
Tue or Thu
Feb 2–Apr 15, Apr 27–Jul 1
7–10pm
Ten-week courses are offered for both beginner and more advanced students. Areas covered include portrait and life drawing, pen and ink, painting, printmaking, watercolour, 3-D design, mixed media and film/video. For francophones and francophiles there's a drawing course, Les 101 vies d'une ligne. Registration in person or by mail (cheques can be postdated to first day of class). Tuition: $250; $175 members.

Advanced Studio
Sep 26–Jun 19
Sat 9am–1pm
A unique precollege program that provides intensive technical training and critical, perceptual and visual development. Special attention is given to students preparing for postsecondary studies in visual art. Courses, taught by professional practising artists, include anatomy, drawing, painting, printmaking, film/video/performance, architectural and 2-D design. Individual applications can be made throughout the year, and are evaluated by the faculty for admission to the program. Fee: $350; $275 members. Scholarships available.

The Grange

The Grange, the Gallery's first home, is one of the most celebrated buildings in Toronto's architectural legacy, and provides a glimpse into the city's colonial days as the Town of York. Built in 1817 by D'Arcy Boulton Jr., one of the town's leading citizens, The Grange epitomizes sophisticated late Georgian simplicity, declaring its owner's position in government and society.

The Grange Fall Luncheon Lectures – Reminder
Thu Nov 19, 11am
Myth vs. Reality – The Irish
Professor Cecil Houston, History Dept., Erindale College, University of Toronto, author of *Irish Immigration and Canadian Settlement.*

Find! Find! Find!

Bargains and Treasures

AGOrgeous Garage Sale

THE VOLUNTEERS INVITE YOU TO THE BIGGEST AND BEST garage sale ever to be staged at the Art Gallery of Ontario. The doors open at 6pm on Friday, November 13. Join the fun – come have an early look and first choice of the finds. The sale continues on Saturday, November 14 and Sunday, November 15 from 10am until 4pm. Admission: Friday $10, Saturday and Sunday $5.

Members and friends of the AGO have donated items of art, furniture, glass, china, jewellery, books, vintage clothing and toys. There's something for everyone. So get into the recycling mode – help the Gallery and come away with something special all at the same time.

AGOrgeous Garage Sale is a special project of the Volunteer Committee in support of the AGO.

Volunteers for The Grange
Volunteers are needed for The Grange. Many new and exciting positions are available, including librarians, interpreters, tour guides and conservators. If you would like to volunteer at The Grange, please contact the Volunteer Office for an application.

Young Associates

Young Associates (YA) of the AGO brings art and people together through dynamic educational and social programs. AGO membership is a prerequisite, YA membership $15, $5 stu. For information, call 977–0414, ext. 263.

Young at Art
Young at Art is an educational program held the third Wednesday of each month. Please note: all Young at Art programs have been cancelled due to the seven-month closure of the AGO, but will resume in January of 1993. A lecture series will be offered to all volunteers.

Pieces of Art
Wed Dec 16
Join us for an adventurous evening in The Grange to celebrate the holiday season. Please call the Volunteer Office for more information.

Gallery Hopping

A Volunteer Committee project. For more information, call 977–0414, ext. 263.

Sunnybrook Estates
Thu Nov 5
Our day begins with a visit to a fascinating private collection. From here we go to the recently restored Vaughan Estate for lunch and a tour of its beautifully decorated rooms. Art consultant Jane Zeidler will accompany us. Tickets: $50.

New York! New York!
American Thanksgiving Weekend
Nov 27–29
Reopening of the Guggenheim. A major Matisse retrospective at the Museum of Modern Art. Old Master paintings on loan from France at the Metropolitan Museum of Art. Autumn in New York....can it get any better?

Candlelight Dinner at The Grange

Illustration by Sylvia Vander Schee

SIR JOHN A. MACDONALD DINED HERE. SO DID OSCAR Wilde, Winston Churchill and Queen Juliana, too. Now AGO members can join this illustrious group. Enjoy a memorable dinner in the candlelit ambience of Toronto's most distinguished historic house. The Grange announces an elegant dinner for AGO members and their guests to take place on Thursday, November 26, 1992. Tickets are $75 (wine included). Catered by the Kettledrum Committee. The Grange can accommodate a maximum number of 36 people at each dinner. Dinner begins at 6:15pm. For details and reservations, call 977–0414, ext. 411.

Exciting New Opportunities for AGO Volunteers

THE GRAND RE-OPENING OF THE GALLERY IN JANUARY 1993 will offer AGO volunteers a wide scope of project areas in which to get actively involved. Possibilities include conducting tours in The Grange, and helping in the beautiful new retail areas or with a variety of fund-raising initiatives. All those interested will receive the necessary skills training through orientation and information sessions.

The two weeks of festivities surrounding the grand opening itself will also provide enthusiastic volunteers with opportunities to meet, greet, direct and inform visitors and members who come to see the new Gallery.

Please get involved – we need you. Take a real and meaningful part in the exciting re-opening of the Art Gallery of Ontario, with its 30 new and 20 renovated galleries, and have fun at the same time. Please call the Volunteer Office for more information.

Corn Exchange, Bristol, England. Photo: John Trelawny-Ross

Evening Tour at BCE Place
Feb 10 '93
We'll visit two outstanding corporate collections in the new Bell Canada Enterprises complex. Watch the January issue for more details.

Boston – Salem – Marblehead
May 5–7
Watch for more details in the January issue of *AGO News*.

Travel AGO

A Volunteer Committee project. For more information about all trips, call 977–0414, ext. 263.

Arizona, Southwest Magic
Mar 29–Apr 6 '93
Join us on this magical tour of contrasts as we travel through flowering desert, stunning mountains and canyons, and as we encounter both ancient cultures and a city of the future. Even our hotels offer a delight of contrasts, from the pink adobe walls of the Arizona Inn in Tucson and L'Auberge de Sedona set in a wooded canyon, to the hunting lodge style El Tovar on the south rim of the Grand Canyon and the Frank Lloyd Wright inspired Arizona Biltmore in Phoenix.

A Georgian Experience:
Study Tour to Bath and Bristol
Apr 17–30 '93
Come with us to Bath, the enchanting spa of Beau Brummell and Jane Austen, and to Bristol, the undiscovered gem of 18th- and 19th-century British architecture. Explore with us some of the splendid country houses of England. Participate in tours, discussions and lectures in residence at the University of Bristol.

A Northern Adventure
Autumn '93
Helsinki, Stockholm, Lapland, Kirkenes, Murmansk and St. Petersburg! Allow yourself to be dazzled by these "Northern Lights" as we explore them by land, sea and air in the autumn of 1993. Brochures available in the early spring of 1993.

Israel & Jordan
Autumn '93
Join us in the fall of 1993 as we explore the ancient and contemporary world of the Bible. Three days in Jordan visiting Amman, Jeresh and Petra will be followed by a tour of the Holy Land. Thrill to the sights of Bethlehem and Jerusalem. Swim with us in the Dead Sea and join us on a moonlit camel ride in the desert. Brochures available in January/February 1993. If you wish to receive one, please contact the Volunteer Office.

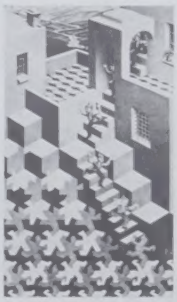
Keewatin – The People and Their Art
Early August '93
Watch for details.

Shops and Services

Art Rental & Sales Gallery
The holiday season is just around the corner and you can solve many of your gift problems with a visit to the Art Rental & Sales Gallery during our annual Rent-Off-The-Wall exhibition. We carry a wide variety of works in different media. From November 17 to Christmas, you can rent a work of art from one to six months. Returning your works of art to our new home at the AGO after the January opening will be a wonderful way to introduce friends and relatives to our spectacular new Gallery. We're presently at 35 McCaul Street, 2nd floor (Tue–Sat 10:30am–4pm, Sun 1–4:30pm). A Volunteer Committee project. 979–6658.

Edward P. Taylor Audio-Visual Centre
Despite the fact that the Gallery is closed until January 24, 35mm art-related slides, media kits and videotapes can still be ordered from the Edward P. Taylor Audio-Visual Centre by mail or fax (416–979–6674) with a minimum of two weeks' notice.

Art Gallery of Ontario Books etc.



Above illustrations from a selection of dozens of seasonal notecards and calendars at Art Gallery of Ontario Books etc.

Come and visit us at our temporary location and do some early holiday shopping. The Gallery's satellite shop is located on the first floor of the Manulife Centre at Bay and Bloor. Choose from 65 wonderful wall and engagement calendars featuring traditional and contemporary images, including Escher's *Poet of the Impossible* and *Puzzles and Patterns*, and also seasonal notecards with images from the AGO, MOMA, the National Galleries of London and Washington and more. Browse through our vast selection of videos, books, catalogues, magazines, as well as AGO posters, reproductions and gift items. Members receive a 10% discount on their purchases. 979–6610.

General Information

AGO: (416) 977–0414
Membership: (416) 979–6620

Moving?
Please contact the Membership Office before you move. Have your membership number handy.

How to Order
For tickets, reservations or information, please consult individual listings. Otherwise: a) address department specified, b) specify date, name of event, number of tickets, c) indicate your name, address (with postal code), phone numbers, d) include stamped, self-addressed envelope and cheque payable to the Art Gallery of Ontario.

Art Gallery of Ontario Books etc.
Manulife Centre, 55 Bloor St. West
Mon to Sat 10am–6pm, Tue & Fri to 7pm.

Art Rental & Sales Gallery
At 35 McCaul St., 2nd floor. Tue to Sat 10:30am–4pm, Sun 1–4:30pm.

ART GALLERY OF ONTARIO

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NOVEMBER/DECEMBER 1992

AN EXCLUSIVE INVITATION

A reminder to members: You won't want to miss the special exclusive preview of the spectacular, newly installed Canadian Historical galleries on Tuesday, November 10, between 4 and 8pm. Curator Dennis Reid and associate curator Christine Boyanoski will be on hand to answer your questions.

Signy Hildur Eaton

ON THURSDAY, SEPTEMBER 10, THE GALLERY LOST a great friend and staunch supporter. Signy Hildur Eaton, who was 79, was a noble and generous woman and a vital influence at the Gallery for decades, as well as a tireless worker on its behalf. Mrs. Eaton had been a volunteer at the Gallery since 1945, and served on the Board of Trustees, the European Collection Committee, the Old Masters Collection Committee, the Acquisitions Committee, the Modern European Sculpture Committee, the Women's Committee, and chaired the Henry Moore Sculpture Centre Committee with distinction and flair. Her enthusiasm, intelligence, dedication and philanthropy will always be remembered, and her name enshrined forever in the Signy Eaton Gallery. Mrs. Eaton leaves four sons: Fredrik, John Craig, Thor and George.

New Role for Roald Nasgaard

ROALD NASGAARD, THE GALLERY'S CHIEF CURATOR since 1978, will assume the new position of senior curator of research on January 31, 1993. Wearing several hats, serving simultaneously first as curator of contemporary art (1975-80) and since 1980 as curator of international contemporary art, Roald has played a leading role in shaping the Gallery's collection and exhibitions. Under his stewardship, the Gallery's permanent collection has grown not only in size but in stature, and now enjoys an international reputation for excellence.

As the Gallery has grown and become more complex, however, the position of chief curator has become increasingly preoccupied with management and administrative work and less so with curatorial endeavours. Now that Stage III and the reinstallation of the permanent collection is nearing completion, Roald has decided to resume full-time curatorial work.

"Being chief curator, and my involvement in the senior management of the Gallery, has provided many satisfactions and rewards," said Roald. "At the same time, I have increasingly had to sacrifice what I care for most: scholarship, and working with art and artists."

Roald's new position will give him the opportunity to greatly enrich the Gallery's programs and activities.

Gallery in High Gear for Opening

THE GALLERY HAS BEEN CLOSED TO THE PUBLIC SINCE July, but as the time draws near to its grand reopening on January 24, 1993, the 201 persons still on staff (244 positions were terminated this summer due to budget constraints) are looking somewhat weary and wild-eyed as they race against time to accomplish the myriad tasks still left to do in the countdown to the big day. Every department in the Gallery has a vital role to play. The installation of 30 new and 20 renovated galleries is much more complex than one might imagine – these galleries and the way they will be presented have been years in the planning. Of course, the installation of the galleries is just part of the picture. To ensure a successful opening, teams of specialists from technicians to curators to public relations and marketing personnel are engaged in many other critical behind-the-scenes activities as well.

This past summer, Laura Shuttleworth, a third-year student at McGill University, worked as a volunteer intern in the Gallery's Marketing and Communications division (now called External Affairs). She was astonished at the pitch of activity throughout the Gallery, having (wrongly) assumed that since the museum was closed to the public there would be less work for the staff to do! As part of her orientation to the Gallery, Laura visited various departments and interviewed individuals to find out what they were doing to get ready for January. Her interviews resulted in many pages of notes, but we only have room here to present excerpts from her chats with three staff members, which nevertheless will give you a taste of what is involved in getting the galleries ready for January: Steve Boyle of exhibition design, David Wistow of education and Sandra Lawrence of conservation.

Steve Boyle is a graphic designer on the exhibition design team, and is presently working on producing enhancement materials for various galleries. The entire exhibition design department is very involved in the reinstallation of all 50 galleries, in conjunction with personnel from exhibitions and facilities, curatorial and many other departments. Projects range from designing furniture, fixtures, cases and bases for use within the new and renovated galleries, to helping choose colours within the individual galleries and revising label systems for the entire Gallery. A priority for the exhibition design team and other departments is the development and implementation of an effective Gallery-wide signage and wayfinding system.

David Wistow is a writer and educator with the Gallery's education department. In addition to his many other duties, David is a member of several of the special project teams whose job it is to develop innovative and provocative ways to exhibit works and enhance the viewing experience for visitors. The core team consists of a designer, curator, educator and conservator.

Conservator John O'Neill examines a work of art in the conservation laboratory.

Much planning and effort have gone into making sure that a visit to the new Art Gallery of Ontario will truly be an enriching experience. To set the stage for this experience, special exhibit components are being created and will be used where appropriate. These include information binders, booklets, didactic displays, computers and intimate study areas offering short video programs. From one end of the institution to the other each gallery will have its own distinct mood, capturing the imagination of visitors.

Sandra Lawrence is chief conservator in the Gallery's conservation department, which concerns itself with the preservation, restoration and proper display of works of art. In preparation for the opening of the Gallery, the eleven-person conservation team, eight of whom are full-time staff members, has been working with curators in each area of the Gallery to ensure that all works from the permanent collection that will be on display in the new installations are made ready. In addition to the huge demands posed by the reinstallation of works in 50 galleries, the conservation department examines new acquisitions, and, if necessary, repairs and/or restores them, and also looks after works that are sent on loan (and returned) both internationally and around the province through the extension services department. In the course of a typical year, many hundreds of works of art in all media pass through the department.

Lescarbot Award Honours Cultural Volunteers and Benefactors

LAST YEAR, COMMUNICATIONS CANADA LAUNCHED the Cultural Volunteer and Benefactor Recognition Program, called the Lescarbot Award. Named in honour of Marc Lescarbot (c.1570-1642), the first cultural volunteer in Canadian history, the annual Lescarbot Awards recognize the value of this commitment to serving Canadian culture. There are three levels to these awards: Canadian Honours, Regional Honours and Community Honours.

The Canadian Honours level recognizes volunteers and benefactors who, for at least the past ten years, have contributed to the development of Canadian culture. One volunteer and one benefactor each receive a trophy, medal, pin and certificate in recognition of their contributions. Last year's winners were: le père Fernand Lindsay of Joliette, Quebec in the volunteer category, and Dr. Walter Koerner of Vancouver, British Columbia in the benefactor category.

At the Regional Honours level, 18 volunteers and 18 benefactors from across Canada each receive a medal, pin and certificate. These awards are distributed based on provincial and territorial boundaries and population. These 36 individuals are honoured for their service over at least the past five years in the promotion of culture and heritage.

At the Community Honours level, one volunteer and one benefactor from each federal constituency who have been contributing to local cultural expression for at least the past three years each receive a pin and certificate.

For more information on the eligibility criteria for the Lescarbot Award, contact the nearest Communications Canada regional or district office. Any person wishing to nominate a volunteer or benefactor who has fulfilled the award's criteria should submit the candidate's name *before November 30, 1992*.

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